

Sundaraja Gangar
RAGHUVAMSA

CANTO XVI

Sundaraja Gangar
Y.T.C. Sundararaj Gangar

Walter College

S. S. S. S.

रघुवंशे

षोडशः सर्गः

Y. D.

Y. N.

As. 12

Sundaraja Gangar

The Sanskrit Literature Society,
Bangalore City.

He saw that

he saw that Lawrence
near

highland mountain

॥ श्रीः ॥

L. S. Narayana.

रघुवंशे महाकाव्ये

षोडशः सर्गः

RAGHUVAMSA

CANTO XVI

Sundaravaja 97 ngar

EDITED WITH
Introduction, Notes, English
Translation, etc.

Y. N. Sundaravaja Raja



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Free Ramana's help. H. S. R. Murthy. On S. Narayana

INTRODUCTION

Preliminary—In Sanskrit any literary composition is generally termed *Kavya*. This *kavya* is of two kinds—1. *Drisya* (दृश्य) and 2. *Sravya* (श्रव्य). The 'seeable' literary writings such as the drama belong to the former group, while the 'hearable' ones comprising of *Prose* (गद्य), *Poetry* (पद्य) and the *Champu* (Prose interspersed with poetry), belong to the latter. The गद्य or metrical composition again is of two kinds in accordance with its length—1. *Mahakavyas* (Long poems) and 2. *Khanda kavyas* (Short poems). As illustrations of the former we may cite Kalidasa's *Raghuvamsa*, Bharavi's *Kiratarjuniya* etc. and of the latter, Kalidasa's *Meghaduta*, Amaru's *Amaru Sataka* etc.

The Raghuvamsa—The *Raghuvamsa* is a *Mahakavya* dealing with the story of Raghu's race, in 19 cantos, a brief analysis of which is as follows :—

I-II. King Dilipa is childless and on the advice of Vasistha propitiates the celestial cow Nandini. After some time the queen becomes *enciente*.

III-IV. Raghu is born, educated, married and installed on the throne. He conquers the whole earth; and performs many glorious deeds and a *Visvajit* sacrifice, during which he distributes all his wealth to the last pie.

V-VIII. Aja is born and grows to a marriageable age. He goes as a suitor to the *svayamvara* of Indumati, who chooses him as her husband. Aja is married and installed as king. Indumati dies suddenly and Aja's lamentations are highly pathetic. He departs from this world when his son Dasaratha grows of age.

IX. Dasaratha is cursed by a sage 'to suffer पुत्रशोक'.

X. Gods appeal to Vishnu to destroy the demon Ravana. Four sons are born to Dasaratha.

XI. While guarding the sacrifice of Visvamitra, Rama

and Lakshmana kill Tataka and others. Rama and his brothers are married. Rama vanquishes Parasurama, the brahmin warrior.

XII. Rama is exiled. Dasaratha dies, and Sita is abducted by Ravana who is later killed by Rama in a momentous fight.

XIII. Rama flies back to Ayodhya in the aerial car Pushpaka and is received by Bharata.

XIV. Rama becomes king and begins his happy reign. In course of time Sita becomes pregnant and is anxious to visit the penance groves once again. By about the same time, news is brought to him that people are talking ill of him for having accepted Sita as his queen in spite of her having lived in Ravana's palace for some time. This makes him feel that he must abandon Sita, although he was quite aware of her innocence. Hence, he orders Lakshmana to take Sita to the forest and leave her at Valmiki's hermitage. Lakshmana carries out the order. Valmiki finding Sita in a forlorn state gives her shelter in his hermitage.

XV. Sita delivers twin boys. Rama prepares to perform an Asvamedha. The horse is let loose but haltered by Sita's sons Lava and Kusa. Rama comes to fight. But Valmiki presents Sita who establishes her chastity by a terrible ordeal which silences all scandal and she is taken back by her husband. There is a curious dialogue between Death and Rama. Rama ascends to Heaven.

XVI. (1) Kusa is elected king by his brothers and cousins (seven in all) and Kusavati is assigned as his capital. (2-3) The eight princes—their rule, charity etc. (4) Once in the dead of night, Kusa, lying awake on his bed, beholds the guardian deity of Ayodhya. (5) She hails victory and salutes him. (6-8) Kusa, astonished at her appearance there, asks a few questions about her. (9-22) In reply she informs him that she is the presiding deity of his ancestral capital Ayodhya, pictures to him the deplorable and deserted state of the city and requests him to return to the same city. (23) Kusa consents to do so and she disappears. (24) He announces the event in the assembly

Thus he became *Kali-dasa* and a gifted poet by the favour of Kali. He then returned to his wife and she put him the question 'अस्ति कश्चित् वागर्थः'. in reply to which it is stated that he composed three stanzas beginning with the three words and that he later composed the three Kavyas, 1. Kumara-sambhava 2. Meghaduta and 3. Raghuvamsa, with one of those words at the commencement of the first verses of them respectively. The legend is no doubt interesting but not reliable.

We can gather some information about Kalidasa's life from his own writings. His repeated reference to Ujjain indicates that he must have spent at least a part of his life in the city. His dwelling upon the charms of that city in his *Meghadutam* makes clear that he loved it much. His description of the *Tour* about the whole of India and even into the regions beyond the borders of India, in the *Raghuvamsam*, makes any one believe that Kalidasa himself must have made such a grand tour. Mountains seem to have impressed him deeply. As acutely observed by a critic, he is the only Sanskrit poet who has described a certain flower which is exclusively Kasmirian.

There cannot be any doubt that Kalidasa had extensive education and that he had mastered rhetoric, dramatic theory and the science of grammar 'the chief of all sciences.' Besides the knowledge of law and astronomy, he seems to have had proficiency in the profound and subtle systems of philosophy. If his *Kumarasambhavam* is shivaistic, his *Raghuvamsam* is Vishnuite. If the hymn to Vishnu in the latter work is expressing Vedantic monism, the hymn to Brahma in the former expresses the dualism of the Samkhyas. The Buddhism and Yoga doctrines are also mentioned here and there. Therefore we may observe that,

in matters of religion and philosophy, Kalidasa was of an unbiased mind.

His works :—More than forty works are generally attributed to Kalidasa, but critics acknowledge only seven or eight of them as his. Those works are—

1—3. Three dramas—1. *Sakuntalam*, 2. *Vikramorvashyam*, and 3. *Malavikagnimitram*.

4—5. Two Mahakavyas—1. *Raghuvamsam* and
2. *Kumarasambhavam*.

6. One Khanda Kavya—1. *Meghadutam*.

7. कुन्तेश्वरदौत्यम्—Not yet discovered, but known by a quotation in the औचित्यविचारचर्चा of Kshemendra.

8. ऋतुसंहारम्—A descriptive poem accepted by some as the work of Kalidasa.

His Poetry :—In the translation of Prof. A. W. Ryder, this is what Bana, the celebrated Sanskrit novelist says about Kalidasa's verse :—

“Where find a soul that does not thrill
In Kalidasa's verse to meet
The smooth, inevitable lines
Like blossom-clusters, honey sweet?”

“उपमा कालिदासस्य” has been a very common saying in appreciation of Kalidasa's abundant and homely similes. Jayadeva describes him as ‘the grace of poetry’—‘कालिदासो विलासः’. It is this grace of Kalidasa's composition that induced the celebrated critic Schlegel assign for him a very high position amongst the galaxy of the “Sons of Song.”

Kalidasa is undoubtedly “the brightest star in the firmament of Indian Poetry.” “The richness of his creative fancy and his skill in expressing tender sentiment and sympathy with nature gives him a very high place among the world's dramatic poets.”

Sundararaja

Sundararaja Keerli.
॥ श्रीः ॥

रघुवंशे महाकाव्ये

षोडशः सर्गः ।

Li. S. W. Murthy

अथैतरे सप्त रघुप्रवीरा ज्येष्ठं पुरोजन्मतया गुणैश्च ।
चक्रुः कुशं रत्नविशेषभाजं सौभ्रात्रमेषां हि कुलानुसारि ॥१॥
ते सेतुवार्तागजबन्धमुख्यैरभ्युच्छिताः कर्मभिरप्यवन्धयैः ।
अन्योन्यदेशप्रविभागसीमां वेलां समुद्रा इव न व्यतीयुः ॥२॥
चतुर्भुजांशप्रभवः स तेषां दानप्रवृत्तेरनुपारतानाम् ।
सुरद्विपानामिव सामयोनिभिन्नोऽष्टधा विप्रससार वंशः ॥३॥
अथार्धरात्रे स्तिमितप्रदीपे शय्यागृहे सुप्तजने प्रबुद्धैः ।
कुशः प्रवासस्थकलत्रवेषामदृष्टपूर्वां वनितामपश्यत् ॥४॥
सा साधुसाधारणपार्थिवर्द्धेः स्थित्वा पुरस्तात्पुरुहूतभासः ।
जेतुः परेषां जयशब्दपूर्वं तस्याञ्जलिं बन्धुमतो बबन्ध ॥५॥
अथानर्पोढार्गलमप्यगारं छायामिवादर्शतलं प्रविष्टाम् ।
सविस्मयो दाशरथेस्तनूजः प्रोवाच पूर्वार्धविसृष्टतल्पः ॥६॥
लब्धान्तरा सावरणेऽपि गेहे योगप्रभावो न च लक्ष्यते ते ।
विभर्षि चाकारमनिर्वृतानां मृणालिनी हैममिवोपरागम् ॥७॥

१. अत्युच्छिताः । २. प्रतिभाग० । ३. विबुद्धः । ४. तां सोऽनपोढा०; तां
चानपोढा० । ५. योगप्रवेशः । ६. दृश्यते ।

का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते ।
 आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्ति ॥८॥
 तमब्रवीत्सा गुरुणानवद्या या नीतपौरा स्वपदोन्मुखेन ।
 तस्याः पुरः संप्रति वीतनाथां जानीहि राजन्नधिदेवतां माम् ॥९॥
 वस्त्रौकसारामभिभूय साहं सौराज्यवद्धोत्सवया विभूत्या ।
 समग्रशक्तौ त्वयि सूर्यवंश्ये सति प्रपन्ना करुणामवस्थाम् ॥१०॥
 विशीर्णतल्पाद्दृशतो निवेशः पर्यस्तशालः प्रभुणा विना मे ।
 विडम्बयत्यस्तनिमग्नसूर्य दिनान्तमुग्रानिलभिन्नमेघम् ॥११॥
 निशासु भास्वत्कलनूपुराणां येः संचरो भूदभिसारिकाणाम् ।
 नदन्मुखोलकाविचितामिषाभिः स वाह्यते राजपथः शिवाभिः ॥
 आस्फालितं यत्प्रमदाकराग्रैर्मृदङ्गधीरध्वनिमन्वगच्छत् ।
 वन्यैरिदानीं महिषैस्तदम्भः शृङ्गाहतं क्रोशति दीर्घिकाणाम् ॥१३॥
 वृक्षेशया यष्टिनिर्वासमज्जान्मृदङ्गशब्दापगमादलास्याः ।
 प्राप्ता द्योलकाहतशेषवर्हाः क्रीडामयूरा वनवर्हिणत्वम् ॥१४॥
 सोपानमार्गेषु च येषु रामा निक्षिप्तवत्यश्चरणान्सरागान् ।
 सद्यो हतन्यङ्कुभिरस्रादिग्धं व्याघ्रैः पदं तेषु निधीयते मे ॥१५॥
 चित्रद्विपाः पद्मवनावतीर्णाः कोणुभिर्दत्तमृणालपङ्काः ।
 नखाङ्कुशाघातविभिर्जकुम्भाः संरन्वसिहप्रहृतं वहन्ति ॥१६॥
 स्तम्भेषु योषित्प्रतियातनानामुत्क्रान्तवर्णक्रमधूसराणाम् ।
 स्तनोत्तरीयाणि भवन्ति सज्जान्निर्मोकपट्टाः फणिभिर्विमुक्ताः ॥

१. पुरदेवताम् । २. विशीर्णकल्पा०, विशीर्ण- (विस्तीर्ण)-तल्पो गृहमन्त्रिवेशः ।
 ३. अर्ध० । ४. मंवरः । ५. ज्वलन्मुखोलका०, -काविचिता०, -काविचिता० ।
 ६. संवाह्यते० । ७. दीर्घिकासु । ८. निवेश । ९. चरणाङ्ग० । १०. अद्य ।
 ११. विदीर्ण । १२. सरोपसिहप्रसृत । १३. तनूत्तरीयाणि । १४. पट्टयः ।

कालान्तरश्यामसुषेपु नक्तपितस्तनो रुढतृणाङ्गुषु ।
त एव मुक्तापुण्ड्रयोऽपि हर्म्येषु मूर्धन्ति न चन्द्रपादाः ॥१८॥
आवर्ज्य शाखाः सदयं न यानां पुष्पाण्युपगतानि विलासिनीभिः ।
वन्यैः पुलिन्दैरिव वानरैस्ताः क्लिश्यन्त उद्यामलता मदीयाः ॥
रात्रावनाविभ्रतदीपभासः कान्तापुष्पश्रीवियुता दिवापि ।
निरस्क्रियन्ते कृपितन्तुनालेर्विचिच्छेन्नधूमप्रसरा गवाक्षाः ॥२०॥
बलिक्रियावर्जितमेकतानि स्नानीयान्सर्गमनाप्नुवन्ति ।
उपान्तवानीरगृहाणि दृष्ट्वा शून्याभि दूषे सरयूजलानि ॥२१॥
तदर्हसीमां वसतिं विसृज्य मामम्भुपैतुं कुलराजधानीम् ।
दित्वा तनुं कारणमानुषीं तां यथा गुरुस्ते परमात्ममूर्तिम् ॥२२॥
तथेति तस्याः प्रणयं प्रतीतः प्रत्यग्रहीत्प्राग्रहरो रघूणाम् ।
पूज्यमिव्यक्तपुत्रप्रसादा मरीचमन्त्रेण तिरोबभूव ॥२३॥
तद्भुतं संनदि रात्रिवृत्तं प्रातर्द्विजेभ्यो नृपतिः शशंस ।
श्रुत्वा त एनं कुलराजधान्या साक्षात्पतित्वे वृतमभ्यनन्दन् ॥
कुमावतीं श्रोत्रिपत्तान्स कृत्वा यानानुकूलेऽहनि सावरोधः ।
अनुदुतो वायुरिवाभ्रवृन्दैः सैन्यैर्योध्याभिमुखः प्रतस्थे ॥२५॥
सा केतुमालोपवना बृहद्विहिंसारशैलानुगतेव नागैः ।
सेना रथोदारगृहा प्रयागे तस्यामवज्जं गमराजधानी ॥२६॥
तेनातपत्रामलमण्डलेन प्रस्थापितः पूर्वनिवासभूमिम् ।
बभौ बलौघः शशिनोदितेन वेलापुद्ग्यानिव नीयमानः ॥२७॥

१. मणि । २. विविन्नधूप- (विभिन्नधूप)-प्रसादाः । ३. वानीरवनानि,
वानीरगृहेषु । ४. सरयूतटानि । ५. प्रग्रहरः । ६. उद्गतेन ।

तस्य प्रयातस्य वरूथिनीनां पीडामपर्याप्तवतीं च सोढुम् ।
 वसुंधरा विष्णुपदं द्वितीयमध्वारुरोहेव रजश्छलेन ॥२८॥
 उद्यच्छमाना गमनाय पश्चात्पुरो निवेशे पथि च ब्रजन्ती ।
 सा यत्र सेना ददृशे नृपस्य तत्रैव सामग्र्यमैति चकार ॥२९॥
 तस्य द्विपानां मदवोरिसेकात्सुराभिघाताच्च तुरंगमाणाम् ।
 रेणुः प्रपेदे पथि पङ्कभावं पङ्कोऽपि रेणुत्वमियाय नेतुः ॥३०॥
 मार्गेषिणी सा कटकान्तरेषु वैन्ध्येषु सेना बहुधा विभिन्ना ।
 चकार रेवेव महाविरावा बद्धप्रतिश्रुन्ति गुहामुखानि ॥३१॥
 स धातुभेदारुणयाननेमिः प्रभुः प्रयाणध्वनिमिश्रतूर्यः ।
 व्यलङ्घयद्विन्ध्यमुपायनानि पश्यन्पुलिन्दैरुपपादितानि ॥३२॥
 तीर्थे तदीये गजसेतुबन्धात्प्रतीपगामुत्तरतोऽस्य गङ्गाम् ।
 अयत्नबालव्यजनविभूवुर्हसा नमोलङ्घनलोलपक्षाः ॥३३॥
 स पूर्वजानां कपिलेन रोषाद्भस्मावशेषीकृतविग्रहाणाम् ।
 सुरालयप्राप्तिनिमित्तमम्भस्त्रैस्त्रोतसं नौलुलितं ववन्दे ॥३४॥
 इत्यध्वनः कैश्चिदहोभिरन्ते कूलं समासाद्य कुशः सरय्वाः ।
 वेदिप्रतिष्ठान्वितताध्वराणां यूपानपश्यच्छतशो रघूणाम् ॥३५॥
 आधूय शाखाः कुसुमद्रुमाणां स्पृष्ट्वा च शीतान्सरयूतरंगान् ।
 तं क्लान्तसैन्यं कुलराजधान्याः प्रत्युज्जगामोपवनान्तर्वायुः ॥३६॥
 अथोपशल्ये रिपुमग्नशल्यस्तस्याः पुरः पौरसखः स राजा ।
 कुलध्वजस्तानि चलध्वजानि निवेशयामास बली बलानि ॥३७॥

१. विसादुम् । २. वा । ३. पदं । ४. राग । ५. भूयः ।
 ६. मार्गेषिणी । ७. विन्ध्यस्य, विन्ध्येषु, वैन्ध्येषु । ८. प्रताप । ९. सोढासितं,
 सोल्ललितम् । १०. तीरम् । ११. अतिशीतान् । १२. वातः ।

तां शिल्पिसंधाः प्रभुणा नियुक्तास्तथागतां संभृतसाधनत्वात् ।
 पुरं नवीचक्रुरपां विसर्गान्मेघा निदाघग्लपितामिवोर्वीम् ॥३८॥
 ततः सपर्यां सपशूपहारां पुरः परार्ध्यप्रतिमागृह्णीयाः ।
 उपोषितैर्वास्तुविधानविद्धिर्निर्वर्तयामास रघुप्रवीरः ॥३९॥
 तस्याः स राजोपपदं निशान्तं कामीव कान्ताहृदयं प्रविश्य ।
 यथार्हमन्यैरनुजीविलोकं संभावयामास यथाप्रधानम् ॥४०॥
 सा मन्दुरासंश्रयिभिस्तुरंगैः शालाविधिस्तम्भगतैश्च नागैः ।
 पूरावभासे विपणिस्थपण्यां सर्वाङ्गनद्धाभरणेन नारी ॥४१॥
 वसन्तस तस्यां वसतौ रघूणां पुराणशोभामधिरोपितायाम् ।
 न मैथिलेयः स्पृहयां बभूव भर्त्रे दिवो नाप्यलकेश्वराय ॥४२॥
 अथास्य स्तनग्रथितोत्तरीयमेकान्तपाण्डुस्तनलम्बिहारम् ।
 निःश्वासदायांशुकमाजगाम घर्मः प्रियावेषमिवोपदेष्टुम् ॥४३॥
 अगस्त्यचिह्नादयनात्समीपं दिगुत्तरा भास्वति संनिवृत्ते ।
 आनन्दशीतामिव बाष्पवृष्टिं हिमस्रुतिं हैमवतीं समर्ज ॥४४॥
 प्रवृद्धतापो दिवसोऽतिमात्रमत्यर्थमेव क्षणदा च तन्वी ।
 उभौ विरोधक्रियया विभिन्नौ जायापती सानुशयाविवास्ताम् ॥
 दिने दिने शैवलवन्त्यधस्तात्सोपानपर्वाणि विमुञ्चदम्भः ।
 उद्वण्डपद्मं गृह्णीदधिकानां नारीनितम्बद्वयसं बभूव ॥४६॥

१. प्रयुक्ताः तथाविधाः । २. पुनः । ३. लुप्तिताम् । ४. गतायाः ।
 ५. निवर्तयामास । ६. लोकान् । ७. गृह्णीतदीयः । ८. गृह्णा-वनि-गृह्णैः
 स्तम्भगतैश्च । ९. पण्यैः । १०. अधिरोहितायाम् । ११. प्रियाः वेषं, प्रिया वेशम् ।
 १२. बाष्पवृष्टिम् । १३. विवृद्ध । १४. व्यमुञ्चत् ।

वनेषु सायंतनमल्लिकानां विजृम्भणोद्गन्धिषु कुडमलेषु ।
 प्रत्येकनिक्षिप्तपदः सशब्दं संख्यामिवैषां भ्रमरश्चकार ॥४७॥
 स्वेदानुविद्धोर्ध्वनखक्षताङ्गे भूयिष्ठमंदष्टशिखं कपोले ।
 च्युतं न कर्णादपि कामिनीनां शिरीषपुष्पं सहसा पपात ॥४८॥
 यन्त्रप्रवाहैः शिशिरैः परीतान् रसेन धौतान्मलयोद्धवस्य ।
 शिलाविशेषानधिशय्य निन्युर्ध्वारागृहेष्वातपमृद्विबन्तः ॥४९॥
 स्नानार्द्रमुकेष्वनुधूर्पवासं विन्यस्तसायंतनमल्लिकेषु ।
 कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम् ॥५०॥
 आपिञ्जरा बद्धरजःकणत्वान्मञ्जर्युदारा शुशुभेऽर्जुनस्य ।
 दग्ध्वापि देहं गिरिशेन रोषात्खण्डीकृता ज्येव मनोभवस्य ॥
 मनोज्ञगन्धं सहकारभङ्गं पुराणशीधुं नवपाटलं च ।
 संबध्नता कामिजनेषु दोषाः सर्वे निदाघावधिना प्रमृष्टाः ॥५२॥
 जनस्य तस्मिन्समये विगाढे बभूवतुद्रौ सविशेषकान्तौ ।
 तापापनोदक्षमपादसेवौ स चोदयस्थौ नृपतिः शशी च ॥५३॥
 अथोर्मिलोलोन्मदराजहंसे रोधोलतापुष्पवदे मरयवाः ।
 विहर्तुमिच्छा वनितासखस्य तस्याम्भसि ग्रीष्मसुखे बभूव ॥५४॥
 स तीरभूमौ विहितोपकार्यामानायिभिस्तामरकृष्टनक्राम् ।
 विगाहितुं श्रीमहिमानुरूपं प्रचक्रमे चक्रधरप्रभावः ॥५५॥

१. वनेषु । २. मल्लिकायाः । ३. विजृम्भितो । ४. सशब्दः ।
 ५. विद्धं सुनख० । ६. मंदष्ट-संबद्ध-भूयिष्ठ; भूयिष्ठ-मलग्न-संदृष्ट-संदिष्ट-शिखम् ।
 ७. सिक्तान् । ८. धूमवासात् । ९. पदम् । १०. कुरुचे । ११. कोपात्,
 खण्डीकृतज्या पंडीकृता ज्या । १२. शीधु । १३. वा । १४. स्वदोषाः ।
 १५. पादसेवः । १६. सरो-नवो-दयस्थः-यथौ । १७. मालो । १८. ०मव० ।



सा तीरसोपानपथावतारादन्तेन्यकेयूरविधट्टिनीभिः ।
 सनूपुरक्षोभपदाभिरासीदुद्विग्नहंसा सरिदङ्गनाभिः ॥५६॥
 परस्पराम्बुक्षेणतत्पराणां तासां नृपो मञ्जनरागदर्शी ।
 नौसंश्रयः पार्श्वगतां किरातीमुपात्तबालव्यजनां वभापे ॥५७॥
 पश्यावरोधैः शतशो मदीयैर्विगोह्यमानो गलिताङ्गरागैः ।
 संध्योदयः साभ्र इवैव वर्गं पुष्यत्यनेकं सरयूप्रवाहः ॥५८॥
 विलुप्तमन्तःपुरसुन्दरीणां यदञ्जनं नौर्ललिताभिरद्धिभिः ।
 तद्वध्नतीभिर्भद्ररागशोभां विलोचनेषु प्रतिमुक्तमासाम् ॥५९॥
 एता गुरुश्रोणिपयोधरत्वादात्मानमुद्रोदुमशक्नुवत्यः ।
 गाढाङ्गदैर्बाहुभिरप्सु बालाः क्लेशोत्तरं रागवशात्प्लवन्ते ॥६०॥
 अभी शिरीषप्रसवावतंसाः प्रभ्रंशिनो वारिविहारिणीनाम् ।
 पारिप्लवाः स्रोतसि निम्नगायाः शैवाललोलांश्छलयन्ति मीनान् ॥
 आसां जलांस्फालनतत्पराणां मुक्ताफलभ्यर्धिषु शीकरेषु ।
 पयोधरोत्सर्पिषु शीर्यमाणः संलक्ष्यते न च्छिदुरोऽपि हारः ॥
 आवर्तशोभा नतनाभिकान्तेर्भङ्गा भ्रुवां द्वन्द्वचराः स्तनानाम् ।
 जातानि रूपावयवोपमानान्यदूरवर्तीनि विलासिनीनाम् ॥६३॥
 तीरस्थलीवर्हिभिरुत्कलापैः प्रस्निग्धकैरभिनन्द्यमानम् ।
 श्रोत्रेषु संमूर्च्छति रक्तमासां गीतानुर्गं पारिमृदङ्गवाद्यम् ॥६४॥

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| १. नृत्यपिर्णानिः । | २. विविध, विलस । | ३. आक्षेपण । |
| ४. यत् किरात...जनं । | ५. वगाद्य । | ६. मे ललिताभिः । |
| ७. सम्बध्नतीभिः । | ८. जनयन्ति । | ९. हंसान् । |
| १०. कराः । | ११. भङ्गः । | १२. मूर्च्छत्यनुरक्तम् । |

संदष्टवस्त्रेष्वबलानितम्बोऽपिन्दुप्रकाशान्तरितोऽहुंतुल्याः ।
 अमी जलापूरितसूत्रमार्गा मौनं भजन्ते रशनाकलापाः ॥६५॥
 एताः करोत्पीडितवारिधारा हर्षात्सर्वाभिर्वदनेषु सिक्ताः ।
 वक्रेतराग्रैरलकैस्तरुण्यश्चूर्णारुणान्वारिलवान्वमन्ति ॥६६॥
 उद्धन्धकेशश्च्युतपत्रलेखो विश्लेषिमुक्ताफलपत्रवेष्टः ।
 मनोज्ञ एव प्रमदामुखानामम्भोविहाराकुलितोऽपि वेषः ॥६७॥
 स नौविमानादवतीर्य रेमे विलोलहारः सह ताभिरप्सु ।
 स्कन्धावलग्नोद्धृतपद्मिनीकः करेणुभिर्वन्य इव द्विपेन्द्रः ॥६८॥
 ततो नृपेणानुर्गताः स्त्रियस्ता भ्राजिष्णुना सातिशयं विरेजुः ।
 प्रागेव मुक्ता नयनाभिरामाः प्राप्येन्द्रनीलं किमुतोन्मयूखम् ॥
 वर्णोदकैः काञ्चनशृङ्गमुक्तैस्तमायताक्षयः प्रणयादसिञ्चन् ।
 तथागतः सोऽतितरां बभासे सधातुनिष्यन्दं इवाद्विराजः ॥७०॥
 तेनावरोधप्रमदासखेन विगाहमानेन सरिद्वरां ताम् ।
 आकाशगङ्गारतिरप्सरोभिः वृतो मरुत्वाननुर्यातलीलः ॥७१॥
 यत्कुम्भयोनेरधिगम्य रामः कुशाय राज्येन समं दिदेश ।
 तदस्य जैत्राभरणं विहर्तुरज्ञातपातं सलिले ममज्ज ॥७२॥
 स्नात्वा यथाकाममसौ सदारस्तीरोपकार्यां गतमात्र एव ।
 दिव्येन शून्यं वलयेन बाहुर्मपोढनेपथ्यविधिर्ददर्श ॥७३॥

१. उडुकल्याः । २. रन्ध्र०, रन्ध्रभागाः । ३. दण्डधाराः । ४. दर्पात् ।
 ५. फलजालवेष्टः फलजालशोभी । ६. माल्यः । ७. लग्नोद्धृत । ८. अधिगताः ।
 ९. प्राप्योन्मयूखं किमुतेन्द्रनीलम् । १०. शङ्खसंस्थेः । ११. निष्यन्दः ।
 १२. अनुजान० । १३. उपोढनेपथ्यविधिम् ।

य. न.

षोडशः सर्गः ।

य. न. सुन्दर ०

जयभियः सर्वननं यतस्तदामुक्तं गुरुणा च यस्मान् ।
सेहेऽस्य न भ्रंशमतो न लोभात्स तुल्यपुष्पाभरणो हि धीरः ॥
ततः समाज्ञापयदाशु सर्वानानायिनस्तद्विचये नदीष्णान् ।
बन्ध्यश्रमास्ते सरयूं विगाह्य तमूर्चुरम्लानमुत्तमसादाः ॥७५॥
कृतः प्रयत्नो न च देव लब्धं मयं पयस्याभरणोत्तमं ते ।
नागेन लौल्यात्कुमुदेन नूनमपात्तमन्तर्हृदवासिना तत् ॥७६॥
ततः स कृत्वा धनुराततज्यं धनुर्धरः कोपविलोहिताक्षः ।
गारुत्मतं तीरगतस्तस्वी भुजंगनाशाय समाददेऽस्त्रम् ॥७७॥
तस्मिन्हृदः संहितमात्र एव क्षोभात्समाविद्धतरंगहस्तः ।
रोधांसि निघ्नन्नवपातमग्नः करीव वन्यः परुषं ररास ॥७८॥
तस्मात्समुद्रादिव मथ्यमानादुर्ध्वं तनक्रात्तहसोन्ममज ।
लक्ष्म्येव सार्धं सुरराजवृक्षः कन्वां पुरस्कृत्य भुजंगराजः ॥७९॥
विभूषणप्रत्युपहारहस्तमुपस्थितं वीक्ष्य विशांपतित्तम् ।
सौपर्णमस्त्रं प्रतिसंजहार प्रहेष्वनिर्बन्धरूपो हि सन्तः ॥८०॥
त्रेलोक्यनाथप्रभवं प्रभावात्कुरंगं द्विषामङ्कुशमस्त्रविज्ञान् ।
मानोन्नतेनाप्यभिवन्द्य मूर्ध्ना मूर्ध्नाभिपिक्तं कुमुदो बभाष ॥८१॥
अवैमि कार्यान्तरमानुषस्य पिणोः सुतारूपामपरां तनुं त्वाम् ।
सोऽहं कथं नाम तवाचरेयमाराधनीयस्य धृतेर्विघातम् ॥८२॥
कराभिघातोत्थितकन्दुकेयमालोक्य बालीतिवृत्तलेन ।
हृद्दीप्ततज्ज्योतिरिवान्तरिक्षादादत्त जैत्रामरणं त्वरीयम् ॥८३॥

१. संजननम् । २. वीरः । ३. अम्लानः । ४. सुसाधिवन्धः ।

५. समाददे । ६. सन्धित । ७. एवं । ८. क्रावाह । ९. विघातः, भिन्नः ।

१०. उद्विग्नः । ११. अनोच्छिन्नः । १२. नाशः ।

१३. औत्पानिक ज्योतिर्विजयवारः ।

तदेतदाजानुविलम्बिना ते ज्याघातरेखास्थिरलान्छनेन ।
 भुजेन रक्षापरिधेन भूमेरुपैतु योयं पुनरंसलेन ॥८४॥
 इमां स्वसारं च यवीयसीं मे कुमुद्वतीं नार्हसि नानुमन्तुम् ।
 आत्मोपराधं नुदतीं चिराय शुश्रूषया पार्थिव पादयोस्ते ॥८५॥

इत्युचिवानुपहृताभरणः क्षितीशं

श्लाघ्यो भवान्स्वजन इत्यनुभाषितारम् ।

संयोजयां विधिवदास समेतबन्धुः

कन्यामयेन कुमुदः कुलभूषणेन ॥८६॥

तस्याः स्पृष्टे मनुजपतिना साहचर्याय हस्ते

माङ्गल्योर्णविलयिनि पुरः पावकस्योच्छिखस्य ।

दिव्यस्तूर्यध्वनिरुदचरद्वचश्नुवानो दिगन्तान्

गन्धोदग्रं तदनु ववृषुः पुष्पमाश्चर्यमेघाः ॥८७॥

इत्थं नागस्त्रिभुवनगुरोरौरसं मैथिलेयं

लब्ध्वा बन्धुं तमपि च कुशः पञ्चमं तक्षकस्य ।

एकः शङ्कां पितृर्वधरिपोरत्यजद्वैनतेया-

च्छान्तव्यालामवनिमपरः पौरकान्तः शशास ॥८८॥

इति

रघुवंशे महाकाव्ये

कुमुद्वतीपरिणयो नाम षोडशः सर्गः ।

१. लेखा ।

२. निजापराधम् ।

३. उपचिता-भरणः-भरणम् ।

४. अजिभाषितारम् ।

५. मङ्गल्योर्णा० ।

६. पिषधरिपोः ।

RAGHUVAMSA—CANTO XVI.

Notes

[In four cantos commencing with this, Kalidasa relates the story of the descendants of Rama. The story of Rama, which he has related in seven cantos ending with the 15th is almost on the lines of Valmiki's Ramayana. But it is difficult to point out with authority any particular work as the source for the story told in the rest of Raghuvamsha.]

1. अथ—After the departure of Rama (related in the last sloka of the previous canto). इतरे सप्तरघुप्रवीराः—The seven eminent princes other than Kusa, viz.—(1) लव brother of Kusa; (2-3) तक्षक and पुष्कर (Bharata's sons); (4-5) अङ्ग and चन्द्रकेतु (Lakshmana's sons); and (6-7) शत्रुघाती and सुगन्ध (Satrughna's sons). सौभ्रात्रम् = शोभना भ्रातरः—सुभ्रातरः; तेषां भावः. [सुभ्रातृ + अण्, as the base of the word belongs to the युवादि group. The affix is in accordance with 'हायनान्तयुवादिभ्योऽण्'—Panini V i 130.]

2. सेतुवार्ता.....—Here वार्ता = agriculture, protection of cattle etc.; compare these with—“कृषिर्वैणिक्पथो दुर्गं सेतुः कुञ्जर-बन्धनम्। खन्याकरधनादानं शून्यानां च निवेशनम्। अष्टवर्गमिमं साधुः स्वयं वृद्धोऽपि वर्धयेत्”—कामन्दकनीतिसारे, V 77f.

3. चतुर्भुजः—The four-armed Vishnu. चत्वारः भुजाः यस्य सः or भुङ्क्ते इति भुजः, चतुर्णां धर्मार्थकाममोक्षाणां भुजः दानप्रवृत्तेः = (1) from the occupation of charity, (2) ... flow of ichor. सुरद्विपानां—सुराणां द्विपः, तेषां the celestial elephants; the guardian elephants of the quarters, which are eight in number, cf.—पैरावतः पुण्डरीका वामनः कुमुदोत्तमः। पुष्पदन्तः शर्वभौमः सुप्रतीकश्च दिग्गजाः—Amara). Note that this number eight agrees with the number of the princes which is also eight, inclusive of Kusa. सामयो नः = नामानि यानि यस्य. The 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

to have sprung up from the hymns of the सामवेद. In support of this belief Mallinatha in his commentary quotes the following from पालक प्य—“अर्थस्याण्डकपाले द्वे समानयि प्रजापतिः । हस्ताभ्यां परिगृह्याथ सप्त सामान्यवायत । गायतो ब्रह्मणस्तस्मात् समुत्पेतुर्मतङ्गजाः”.

अष्टम—The affix धा is added to the numeral अष्ट, in the sense of ‘the manner or mode of an action’ in accordance with the rule ‘सख्याया विधेर्धात्’—Panini V iii 42.

4. अय marks the opening of a new topic. अर्धरात्रे—अर्ध रात्रेः अर्धरात्रः, तस्मिन्. Note here that अर्ध meaning *half* is always neuter and forms the first member of the compound; the compound word however is masculine and अकारान्त, by the rules 1. ‘रात्राह्वादाः पुंसि’—(II iv 29) & ‘अहः सर्वैकदेशसंख्यातपुण्याच्च रात्रेः’—(V iv. 87). स्तिमितप्रदीपे and सुप्तजने qualify शय्यागृहे. प्रवास... वेषां-प्रवासे तिष्ठति इति प्रवासस्थः, तस्य कलत्रं; प्रवासस्थकलत्रस्य वेष इव वेषः यस्याः सा; ताम्. Indian women are generally described as neglecting their toilet, decorations etc. when their husbands are away from them on journey. This is the most common feature of a *Virahini*. Kalidasa gives a very graphic picture of a *Virahini* in his Meghaduta II 10-27. अदृष्टपूर्वा - न दृष्टा पूर्वा, ताम्.

5. साधु...ऋद्धेः- साधुभिः साधारणा, पार्थिवस्य ऋद्धिः; साधुसाधारणा पार्थिवर्धिः यस्य सः, तस्य. पुरुहूतभासः—पुरुषाणि हूतानि (नामानि) अस्य — (Indra); पुरुहूतस्य इव भाः यस्य सः, तस्य. जयशब्दपूर्व—जयशब्दः पूर्वः (अस्मिन् कर्मणि) यथा तथा. बन्धुमतः—प्रशरता बन्धवः अस्य इति बन्धुमान्, तस्य.

6. अथ—after her sight. अनपोढागलम् - न अपोढम् अगलम् यस्य तत्. छाया - reflection, image. The simile here is graphic. Just as a reflexion enters the mirror (without finding any doorway) she had entered the apartment through no doorway i. e., without opening the door. पूर्वार्धविसृष्टतल्पः—पूर्वार्धेन विसृष्टः तल्पः येन सः.

7. आवरण is a door here, (आव्रियते अनेन द्वारम् इति). अन्ति-
वृत्तानां—of those in distress. द्वै = द्विमकृतम्.

8. परिग्रहः—wife. This word has been used in this
text several times to convey various meanings—*cf.* IX 46,
XI 55, XIII 36, XII 16, XV 55, XVIII 38. वसितां = जितेन्द्रियाणां.
परस्त्रीविमुखप्रवृत्ति = परेषां स्त्रीषु (विषये) विमुखा प्रवृत्तिः यस्य तत्.

9. पुरः is the possessive singular of पूः—city, which is
in the feminine gender.

10. वस्वौकसारा is taken to mean the city of Alaka, the
capital of Kubera, on the basis of the याजुर्वेद—“अलकापुरी
वस्वौक-सारा स्यात्”. It may also refer to Indra’s capital on the
basis of a line in the विष्णुपुराण. viz., ‘वस्वौकसारा शक्रस्य’. The
word may also be interpreted thus—वसूतां (रत्नानां) ओक्त्रैः
(मन्त्रभिः) सारा (श्रेष्ठा). [Note that ओकम् is treated as ओक्
(ending in अ) by श्रीरस्वामी.] समग्रशक्तौ - endowed with all the
three regal powers; viz. प्रभावशक्ति, उत्साहशक्ति and सत्र (counsel)
शक्ति. सूयवंशे भवः—सूयवंश्यः.

11. There is very little difference in the meaning of
the words तल्प and अट्ट. Amara treats them as synonymous.
(‘तल्पं जय्यद्वारेषु’ इत्यमरः) So तल्प may be taken to mean the
terrace of a house, and अट्ट a turret. The reading विशीर्ण-
कल्पादृशतः noticed by Mallinatha is better.

12. आभिषारिकाणां—भर्तृपते तस्यानाभिमुखं गच्छन्ति इति अभिसारिकाः, i.e.
women who go to meet their lovers at appointed places;
cf. कान्तार्थिनी तु यः याति सकेतं साभिषारिका—Amara. अत्राभिः is
qualified by नदन्मुलं रजसविचितामिश्रभिः; नदन्ति च तान् मुखानि, तेभ्यः
निगताः उल्काः, तानिः श्वावत आभयं यायुः तः, तानिः. The she-jackals
of a particular type are believed to emit flames of fire while
howling: the reference made above is to these flames with
the help of which they search for flesh.

13. दीर्घिका—a long or oblong lake. *Cf.* शुशुभिरे.....।
विच्यतामरसा गृहदीर्घिका मरकलोदकलोलविहङ्गमाः. Raghu. IX 39.

14. वृक्षे शेरते इति वृक्षेशयाः; the locative of वृक्षे is retained even in the compound by the rule 'शयवसवासिष्वकालात्'—Panini VI iii. 18, which means that the locative ending is retained before शय, वास and वाभिन् in a compound if the ending does not denote time; the अच् affix in ...शयः is by the rule 'अधिकरणे शेतेः' (III ii. 15) which prescribes it for शी- to lie down, when it is compounded with a case-inflected word indicating location. दवस्य उल्काभिः हतेभ्यः शेषाणि बर्हाणि येषां ते - दवोल्काहत शेषबर्हाः. क्रीडार्थं मयूराः—क्रीडामयूराः.

15. हताः न्यङ्कुवः यैः तैः—हतन्यङ्कुभिः. न्यङ्कु is a kind of deer. *Cf.* 'न्यङ्कुर्मृगे मुनौ...'—हेमचन्द्र । अस्रैः दिग्ध—अस्त्रादिग्ध. For अस्र = blood, *cf.* "रुधिःसृग्लोहिनास्र..."—Amara. दिग्ध is the past participle of दिह्.

16. चित्रगताः द्विपाः—चित्रद्विपाः = painted elephants. नखा एवाङ्कुशाः, तेषाम् आपातैः विभिन्नाः कुम्भाः येषां ते—नखाङ्कुशाघातविभिन्नकुम्भाः.

17. योषितां प्रतियतनानि—योषित्प्रतियातनानि. Here प्रतियातन refers to the figures (carved on the pillars). *Cf.* प्रतिमानं प्रतिबिम्बं प्रतिमा प्रतियातना प्रतिच्छाया—Amara. उत्क्रान्ताः वर्णानां क्रमाः (अत एव) धूसराः, तेषां उल्लसन्तवर्णक्रमधूसराणां. निर्मोकपट्टाः—निर्मोका एव पट्टाः, cloths in the form of the sloughs of serpents.

18. गान्धर्वदयामसुषु—मलस्य अन्तरः, तेन श्यामा सुधा येषु, तेषु नक्तं (रात्रौ) is an indeclinable. रूढतृणाङ्कुरेषु—रूढाः तृणानाम् अङ्कुरा येषु तेषु. मुक्तागुणशुद्धयः—मुक्तानां गुणाः, तेषां शुद्धिर्बिव शुद्धिः येषां ते. चन्द्रपादाः—Moon's rays. *Cf.* 'पादा रश्म्यङ्घ्रितुर्याशाः'—Amara.

19. आर्ज्व—Indeclinable past participle of आ + वृज् (I Paros.) मम इमाः—मनीयाः वन्यैः पुलिन्दैरिव वानरैः—by the wild pulindas and monkeys as well. Here इव may also be taken

to show the similarity between the pulindas and monkeys, in which case the translation will have to read- 'by the wild monkey-like pulindas'.

20. न आविष्कृतः दीपानां भासः येषु ते—अनाविष्कृतदीपभासः. दिवा (by day) indeclinable. गवाक्षाः—गावः (rays) अश्नन्ति (penetrate) अनेन इति. विच्छिन्नधूमप्रसराः—विच्छिन्नः धूमानां प्रसरः येषां ते. This is to indicate that the houses were deserted.

21. बलिक्रियाभिः वर्जितानि सैकतानि येषां तानि—बालक्रियावर्जितसैकतानि बलि—flowers offered in worship. 'बलिः पूजो हारः स्यात्'—शाश्वत *kosa*. स्नान्ति अनेन इति स्नानीयं (चूर्णं). उपान्तेषु वानीरगृहाणि येषां तानि—उपान्तवानोरगृहाणि. दूथे I sing. agrees with its subject अहं (understood).

22. अहं is used to express a polite request. कुलस्य राजधानी—कुलराजधानी. राजधानी is derived in two ways: (1) राजा धीयते अस्याम् इति and (2) धीयते अस्यामिति धानी, राजः धानी राजधानी. The simile indicates that Ayodhya is his real abode just as Rama's real form was that of Vishnu, while others were only temporary.

23. प्रतीतः—pleased. प्राग्रहरः—foremost or chief. प्रकृष्टमग्रं प्राग्रं, प्राग्रं हरतति प्राग्रहरः, cf. विशावसुप्राग्रहरेः प्रतीतिः Kumara. VII 48.

24. The king related all that took place between him and the presiding deity of Ayodhya to the Brahmins, as the whole thing looked a dream while reflecting upon it. Gargya lays a rule that an auspicious dream should always be related to good people to secure their blessings also. Cf.

इदं वा स्वप्नं शोभनं नैव सुप्यन्तश्चादृष्टो यः स पाकं निषत् ।

अमेदिष्टं तत्र माधुर्द्विजेभ्यस्ते चाशीर्भिः प्रीणयेयुर्नरेन्द्रम् ॥

25. श्रोत्रियमात्र—Here the affix मात्र is used of a town. that something is made over to a man. गमा—पौरसम्बन्धः. The अ A श्रोत्रिय is a Brahmin well-known rule राजाहः पौरसम्बन्धश्च ।

ब्राह्मणो द्वेयः संस्कारैर्द्विज उच्यते । विद्यया याते विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ।
and Amara—श्रोत्रियश्छान्दना समौ । Mallinatha quotes Panini
V ii 84 'श्रोत्रियश्छन्दोऽधीते' in support of this. प्रत्यये III sing. of
स्था with प्र in the perfect tense. The root स्था is always a
Parasmai, but has taken the *Atmane* terminations by virtue
of its association with the upasarga प्र, by the rule
समवप्रविभ्यःस्थः

26. सेना = सह इनेन, accompanied by the lord. रथोदारगृहाः—
रथा एव उदार गृहाः यस्याः सा. Here उदार is used in the sense of
'splendid.' जङ्गमा च अथ राजधानी च - जङ्गमराजधानी. जङ्गमा—ever in
motion, moving. For the formation of राजधानी see notes
on sl. 22.

27. आतपत्राभलमण्डलेन—(आतपात् त्रायते इति आतपत्रम्) आतपत्रमेव
अमलं मण्डलम् (विं) यस्य, तेन. The flat and bright umbrella
spread out resembles the disc of the Moon, with the differ-
ence that the Moon's disc is समल while the disc of the
umbrella is अमल. बलौघः—लानां ओघः (flow, or rush).

28. वरूथिनीनां—वरूथाः (armours etc.) सन्ति अस्याम् इति
वरूथिनां, तासाम्. Cf. वरूथिनी बलं सैन्यम् - Amara. विष्णुपदं—विष्णोः पदं.
Cf. 'वियद्विष्णुपदं वापि पुस्याकाशविहायसी'—Amara. The word means
'sky' as it formed the second stride of Vishnu as Vamana.

29. उद्यच्छाना - preparing to go. Note that यस् preceded
by सम्, उद् or आ will have to be treated as *Atmane*, when it
does not refer to a book and when it conveys the result of
the action indicated by the verb to the agent. (Vide Panini.
"समुदाङ्म्योयमोऽग्रन्थे"). निवेश is a halting place while marching.
सामग्र्यमति—(समग्रस्य भावः सामग्र्यं) सामग्र्यस्य मतिः, ताम्.

Moon - - - - -
19. आरुज्ये—तुरंगमः (तुरगः also) तेषां. रेणुः प्रपेदे etc.
(I *Paras*.) मन इमाः—मनीयाः, army.
pulindas and monkeys as well.

31. मार्ग इच्छति असौ इति मार्गेष्वी । रेवा is the Narmada river; cf. “रेवा तु नर्मदा सोमोद्भवा मेखलान्यका” -Amara. बद्धप्रतिश्रुति=बद्धा प्रतिश्रुतः यैः, तानि ।

32. धातूनां भेदेन अरुणा याननेभिः यस्य सः— धातुभेदारुणयाननेभिः । प्रयाणे ये ध्वजयः तन्मिश्राणि तूर्याणि यस्य सः । Pulindas are the aborigines who were driven southwards into the fastness of the Vindhya mountain by the Aryans who coming from the North-west took possession of the Gangetic plain.

33. तीर्थ — ‘a ford’. गजा एव सेतुः, तस्य बन्धात् । प्रतीपगां— (प्रतिगता आपः अत्र इति प्रतीपं) प्रतीप यथा तथा गच्छति असौ इति प्रतीपगा, ताम् Note here that the word अप् becomes आप् in a compound by the rule ऋक्पूरब्धूःपथामानक्षे (V iv 73) and the अ (beginning of अप्) becomes ई according to द्वयन्तरुपसर्गेभ्योऽप ईत् (VI iii 97) as it is preceded by the upasarga प्रति । उत्तरतः is the genitive singular of the present participle of तृ with उत् ।

Mr. Pandit says—“There are some who maintain that the king crossed the Ganges near a place called विन्ध्यवासिनी देवी to the south of Benares.”

34. कपिलेन रोषात्—The reference is to Sagara’s 60,000 sons who were reduced to ashes by Kapila for accusing him of having stolen away the sacrificial horse of their father which was found near him, (of course not knowing that Indra had brought away the horse and left it there).

35. वितताः अध्वनाः यैः, तेषां - वितताध्वराणां । वेदिः प्रतिष्ठा (आस्पदं) येषां तान् - वेदिप्रतिष्ठान्. A *Yupa* is the post to which the animal to be sacrificed is tied and which post is left behind after the sacrifice is over.

37. उपशान्त्य is the open space in the vicinity of a town. रिपुषु मग्नं शान्त्यं यस्य सः—रिपुमग्नशान्त्यः । पौराणां सन्ता—पौरसम्बन्धः । The ending of the compound is by the rule सन्ताहःसन्निभश्च ।

38. संभृतानि च तानि साधनानि, तेषां भावः— संभृतसाधनत्वं, तस्मात्. पुरं is the accu. sing of पुर (fem.). विसर्गात्—by pouring down.

39. वास्तु is the marking out of the site for the construction of a house. (वसन्ति अत्र इति वास्तुः) It is a religious rite performed before commencing the construction and at the time of entering the fully constructed house (गृहप्रवेश)।

40. उप उच्चरितं पदं—उपपदं; राजा उपपदं यस्य तत्—राजोपपदम्. निशायां अम्यते स्म इति निशान्तं—a dwelling place (lit. resorted to for shelter at nights).

41. मन्दुरा—the horse-stable. Cf. 'वाजिशाला तु मन्दुरा'—Amara. शालासु (गृहेषु) ये विधिना स्थापिताः स्तम्भाः, तान् गतैः—शालाविधि-स्तम्भगतैः। सर्वेषु अङ्गेषु नद्वानि आभरणानि यस्याः सा, सर्वाङ्गनद्धाभरणा।

42. न स्पृहयां बभूव—did not envy. Note that the verb and the derivatives of स्पृह् govern the dative of the object or thing desired. Hence the two datives viz. (1) दिवः भर्त्रे and (2) अलकेश्वराय are governed by न स्पृहयां बभूव।

43. रत्नैः ग्रथितानि उत्तरीयाणि यस्मिंस्तम्—रत्नग्रथितोत्तरीयम्; एकान्तं (अत्यन्तं) पाण्डूवोः स्तनयोः लम्बिनः हाराः यस्मिंस्तम्—एकान्तपाण्डुस्तनलम्बिहारम्। निश्वासैः हायाणि अंशुकानि यत्र तम्—निश्वासहायांशुकम्। प्रियावेषं—Some commentators take this as (प्रियाः वेषं) two independent words and construe प्रियाः as another object of उपदेष्टुं, along with वेषं. This is incorrect as उप+दिश् can govern only the dative and not the objective प्रियाः. But if प्रियावेषं is taken as a compound there will be no difficulty at all. प्रियायाः वेषं—प्रियावेषं. It should also be borne in mind that अस्य in this sloka is used in the sense of अस्मै। (Cf. 'चतुर्थ्यर्थे बहुलम्'—II iii 62.)

44. अगस्त्यन्निहात् अयनात्—From the solstice (अयन) marked by the अगस्त्य star, i.e. the winter solstice where the sun will have reached his southern-most destination

(about 22nd December). Agastya is usually identified with the star 'Canopus' belonging to the Argo Navis constellation. The उत्तरा दिक् is represented as a beloved of the Sun and the rival of दक्षिणा दिक्. आनन्दशीतां marks the joy of उत्तरा दिक् on the return of her lover to her after a long absence during which period he was with her rival दक्षिणा दिक्; cf. for a similar idea, Kumara. III 25. हिमवतः इयम्—हैमवती; तां—हैमवतीम् ।

45. अतिमात्रं & अत्यथ both mean excessively, extremely. Cf. 'अतिवेलभृशाल्यर्थमनिमात्रोद्गाढनिर्भरम्'—Amara. क्षणं (joy, rest) इदानी इति—क्षणश (night). विरोधस्य क्रिया तथा—विरोधक्रियया । विभिन्नौ—estranged. अनुशयेन सहितौ—सानशयौ, filled with remorse. Cf. भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयोः—Amara.

46. अधस्तात्—Adverb used as an adjective in the sense of अधः स्थितानि. उद्दण्डपद्म—(उद्गताः दण्डाः येषां तानि उद्दण्डानि) उद्दण्डानि पद्मानि यत्, तत्. गृहदीर्घिकाः—oblong tanks (cisterns) of water attached to houses. नारीनितम्बद्वयसं—Here द्वयस् is an affix added to bring out the sense of 'measure,' 'reaching as far as,' in accordance with the rule 'प्रमाणे द्वयसच् दण्डञ् मात्रचः—V ii 37.

47. सायंतनमलिकानां—सायंतनस्य मलिकाः तासां । The jasmine flowers which bloom out only in the evening (संजसमृद्धिः). विजृम्भणोद्यन्विषु—विजृम्भणेन उद्भूतः गन्धः येषां तानि, तेषु । Note that the compound has a final इ as it is a Bahuvrihi with गन्ध as its last member, in accordance with the rule 'गन्धस्येदुत्पूति-सुसुगमिभ्यः'—V iv 135. सशब्दं—Adv. शब्देन सहितं यथा तथा ।

48. ...नखशताङ्के—Marks of nails on cheeks etc. of women are usually described as part of amorous sports. संदष्ट—sticky (on account of perspiration) शिरीषपुष्प—'mimosea' is extremely delicate.

49. यन्त्राणां (of fountains) प्रवाहैः—यन्त्रप्रवाहैः । कृद्धिमन्तः—
कृद्धिः येषां ते ।

50. स्नानेन आर्द्राः, अत एव मुक्ताश्च, तेषु—स्नानार्द्रमुक्तेषु । As Vasanta, the friend of Kama, had disappeared, Kama had become weak ; but he gained strength again (i.e., had his effect on gallants) through the perfumed and dishevelled tresses of fair ladies decorated with the evening jasmines (as they excited the passion of men).

51. अपिञ्जराः—ईषन् पिञ्जराः । आ is used in the sense of 'slight,' 'little'. पिञ्जर is the yellowish red colour. रजसां कणाः; बद्धाश्च ते रजः कणाश्च; तेषां भावः—बद्धरजःकणत्वं । अर्जुन is '*Terminatia Alanla Glabra*'. गिरिशः can be resolved in two ways. (1) गिरौ शेते इति गिरिशः । This form is permitted only in Vedas and not in classical works. (2) गिरिः अस्ति अस्य निवासत्वेन इति गिरिशः. Here the श added to गिरि in the compound is in the sense of मतुप् as the word गिरि belongs to the लोभादि group. ज्या—bowstring.

52. सहकारभङ्गः—(भज्यते इति भङ्गः by कर्मणि घञ्) । सहकारस्य भङ्गः. (पुराण) शीधु—(old) wine prepared from sugar-cane juice. कामिजनेषु—कामिन्यश्च कामिनश्च कामिजनाः, तेषु । निराधावधिना—by the closing part of the sultry season.

53. तापस्य अपनोदं क्षमा पादयोः (पादानां) सेवा ययोः यौ—तापापनोदक्षम पादसेवौ. Note the 2 meanings of पादसेवा. (1) Serving the 2 feet. (2) enjoying the rays of.

54. ऊर्मिषु लोलाः उन्मदाश्च राजहसाः यस्मिन् तत्, तस्मिन्—ऊर्मि-
लोलोन्मदराजहंसे । रोधसोः लताः, तासां पुष्पाणां वहः—रोधोलतापुष्पवहः ।
वनितासखस्य—see notes on sl. 37.

55. आनायिभेः— by the fishermen. उपनार्या—tents. रूपस्य सदृशं—अनुरूपं. As for precautions a king has to take before commencing the water spot, Mallinatha quotes from Kamandaka—

“परितापिषु वासोषु पश्यस्तटलेखास्थितमाप्तैः न्यचक्रम् ।
सुविशोदितनक्रमीनजालं व्यवगाहेत जलं सुहृत्समेतः ॥”

56. केयूर is an ornament worn on the upper half of the arm. अन्योन्यानां केयूराणि विवद्वन्ति इति, तन्निभिः—अन्योन्यकेयूरविद्यद्विनीभिः । नूपुराणां क्षोभेण साहितान् पदानि वातां ताः, तानिभिः—रूनूपुरक्षोभपदानिभिः ॥

57. परस्परं अभ्युक्षणे तत्पराः, तासां । मञ्जने रागः, तस्य दर्शी । उपात्तं बालव्यजनं यथा ॥, तां—उपात्तबालव्यजनाम् ।

58. अवरोधैः—राजशरैः । शतं शतं—शतशः, मम अयं—मदीयः, तैः मदीयैः । गलितः अङ्गानां रागः येषां ते, तैः—गलिताङ्गरागैः । अभ्रैः सहितः—साभ्रः ।

59. अजनं—collyrium. मदराग—the glow of passion or intoxication. प्रतिमुक्त—restored.

60. श्रोणिश्च पयोधरे च श्रोणिपयोधरं (Samahara Dv.); गुरु-श्रोणिपयोधरं यस्याः सा, तस्याः भावः—गुरुश्रोणिपयोधरत्वं । क्लेशः उत्तरः (कर्मणि) यथा तथा—क्लेशोत्तरं ।

61. शिराष—The *Mimosa Sirerssa* (flower), पारिप्लवाः—चञ्चलाः. निम्नगायाः—of the river. निम्ने (द्विजे) गच्छति इति—निम्नगा ।

62. मुक्ताफलैः स्पर्धन्ते इति—मुक्ताफलस्पर्धिनः, तेषु । पयोधरोत्सर्पिषु—rising up to (their) breasts. छिन्नः—broken. The कुरच् (कर्) प्रत्यय is added to (विद्, मिद् and) छिद् in the sense of the agent of such a habit by the rule “विभेदिच्छिदेः कुरच्”

63. आवर्तशोभा—the beauty of the eddies. The eddies are often compared to the deep and round navals; cf. दर्शितावर्तनाभेः—Megha. I 28. चक्रवराः—The chakravakas moving in pairs; The breasts of women are usually compared to pairs of chakravakas.

64. The rumbling sound produced by beating the water was mistaken to be the rumbling of clouds by the peacocks closeby; hence they spread out their plumages with sweet notes. वीर्योः स्यन्त्याः, ताम् (स्यन्त्याः) ब्रह्मणः, तेः । उद्गतः कलापः यस्य सः—उत्कलापः ।

65. संदष्टवस्त्रेषु-संदष्टानि वस्त्राणि येषां तेषु । जलन आपूरिताः सूत्राणां मार्गाः येषां ते—जला...मार्गाः इन्द्रोः प्रकाशेन अन्तरितानि यानि उडूनि, तत्तुल्याः—इन्दुप्र० तुल्याः। The stars mentioned here correspond to the pearls of the girdles.

66. वक्रात् इतराणि (hence straight) अग्राणि येषां तैः। दर्पात् is a V. L. for हर्पात् । चूर्णारुणान् agrees with वारिलवान् । The water drops were red with र्ण i. e., the red (Kunkum or saffron) powder.

67. (उद्गतः बन्धः येषां ते) उद्बन्धाः केशाः यस्मिन् सः । मनोज्ञ एव—*cf.* किमिव हि मधुराणां मण्डनं नाकृतीनाम्—Sakuntala I 18, and रम्याणां विकृतिरपि श्रियं तनोति—Kirata. VII 5. With this ends Kusa's description of the women's water sport, to the Kirati.

68. स्कन्धे अवलग्रा—स्कन्धावलग्रा; उद्धृता चासौ पद्मिनी च—उद्धृत-पद्मिनी; स्कन्धावलग्रा उद्धृतपद्मिनी यस्य सः—स्कन्धा० पद्मिनीकः । Note that the affix कप् (क) is added to a Bahuvrihi, the last member of which are feminine words ending in ई or ऊ i.e., of the नदी class, or a word ending in a short ऋ by the rule 'नद्यतश्च' V iv 153.

69. भ्राजिष्णु—भ्राजते तच्छीलः Note—The affix इष्णुच् in the sense of "of such a habit" is added. Although the rule 'भुवश्च' (III ii 138) that prescribes this affix is only in regard to the vedic, the वृत्ति adds how it is used even in classical works and observes—"निरङ्कुशाः कवयः । 'च' कारोऽनुक्तसमुच्चयार्थः । भ्राजिष्णुरिति वृत्तिः । एवं क्षयिष्णुः । नेतद्भाष्ये दृष्टम् ।"

70. वर्णोदकैः—वर्णसहितानि उदकानि, तैः । काञ्चनशृङ्ग—Gold syringes of the shape of horns (hence called शृङ्ग—lit. horn.) अद्रिराजः—अद्रीणां राजा. The 'अ' ending of the compound is by the rule "राजाहःसखिभ्यष्टच् ।"

71. अवरोधप्रमदानां सखा—अवरोधप्रमदासखः, तेन. The 'अ' ending of the compound word is according to the rule “राजा-हस्सखिभ्यष्टच्.” सरित्सु वरा—सरित्परा । अनुयाता लीला येन मः—अनुयातलीलः मरुत्वान्—Indra.

72. कुम्भयोनिः—The pitcher-born, Agastya. [‘In the Rig Veda, he and Vasistha are said to be the offspring of Mitra and Varuna, whose seed fell from them at the sight of the lovely nymph Urvasi at a sacrificial session. Part of the seed fell into a jar and part into water; from the former arose Agastya who is therefore called Kumbhayoni, Kumbhajanman, Ghatodbhava, etc., from the latter Vasistha.’—V. S. Apte.] जयति (तच्छीलं) इति जैत्रम्, जैत्रम् च तत् आभरणं च—जैत्राभरणम् । अज्ञातपातं—अज्ञातः पातः यस्य तत् ; adj. to आभरणम् ; or अज्ञातः पातः (यस्मिन् कर्मणि or) यथा तथा, now adv.

73. गतमात्रः=गत एव; hence, एव following is unnecessary अपोढः नेपथ्यस्य विधिः येन सः, उपोढः for अपोढः is a v. l. giving a better sense. (उपोढ=आसन्न)

74. संवननं—an amulet or charm. आमुक्तं पूर्वं—आमुक्तपूर्वं put on formerly.

75. आनायिनः—See sl. 55 above. नद्यां स्नाति कौशलेन इति नदीष्णः from स्ना + क (अ) by the rule सुपि स्थः III ii 4 as स्ना is preceded by the उपपद नदी. The स् in स्ना is changed into ष as it comes after नदी by the rule “नि-नदीभ्यां स्नातेः कौशले” VIII iii 89; and consequent upon that स्न changes into ण । Thus the form नदीष्णः. अम्लानः मुग्धतां प्रसादः येषां ते—अम्लानः प्रसादाः

76. आभरणोत्तमं—आभरणेषु (or आभरणानां) उत्तमम् । मोक्षाय—out of curiosity. नूनं—Evidently. Mallinatha says नूनं=probably.

77. आततज्यं—आतना ज्या यस्य तत्— stringed. (ज्या=bow-string) कोपविलोहितेक्षण.—कोपात् विशेषेण लोहिते आक्षणी यस्य सः. Note that अक्षिन् has changed to अक्ष at the end of a compound. गारुत्मते—गारुत्मतः इदं belonging to Garutman i.e., Garuda or presided over by Garuda; गरुमान् देवता अस्य । तरस्वी=energetic, mighty.

78. समाधिद्धाः तरङ्गा एव हस्ता येन. अदप त—a pit. It is well known that pits covered with grass are used for elephant-catching even in the modern *Kedda* operations.

79. उद्धृतनकात्—उद्धृताः नकाः यत्र, तस्मात्. The marine animals usually throw themselves out of troubled waters. सुराजवृक्षः—the पारिजात tree in Indra's garden. With कन्यां पुरस्कृत्य, cf. कुन्तलां पुरस्कृत्य—Sak. IV. The *Parijata* and *Lakshmi* are brother and sister, in as much as both belong to the group of the fourteen jewels gained at the churning of the ocean. Hence the comparison between these two and *Kumuda* and his sister is quite appropriate.

80. विभूषणं प्रत्युपहसति, विभू णप्रत्युपहारः; विभू...हारः हस्तः यस्य तम्—विभूषणप्रत्युपहारहस्तम्. विशांपतिः—Lord of men. Cf. द्वौ विशौ वैश्यभुजा—Amara. Some take the word विशांपतिः as an अनुवृत्त compound. But Kalidasa seems to have treated it as two different words as in X 50, he uses the form विशां पत्युः instead of विशांपतेः which would be the genitive. singular. if it were a compound. तौषणी = तारुत्यतम्. See notes on sl. 77 above.

81. त्रयोऽलोकाः त्रैलोक्यम् [त्रयोऽलोक + य (ष्यञ)]; त्रैलोक्यस्य नाथ प्रभवः यस्य तं—त्रैलोक्यनाथप्रभवम् । अत्रविद्वान् cannot be a genitive tatpuruṣa on account of a technical objection ("न लोकाव्ययनिष्ठाखलर्थवृत्ताम्"—II iii 69—एषां प्रयोगे षष्ठी न स्यात्)। Hence it is to be an accu. Tat. अत्र विद्वान् । मानेन रत्नतं तेन—मानोन्नतेन । मूर्ध्नि अभिषिक्तं—मूर्ध्नाभिषिक्तं. The आभषक is an essential ceremony at the time of crowning a king. Even in England this practice is observed to this day in as much as the Archbishop

of Canterbury sprinkles water over the king and annoints him.

82. कार्यन्तर=कार्यार्थ and not अन्यकार्य । विष्णोः सुताख्यां etc.—for this belief namely that the son is a part and parcel of the father cf. the *Sruti*—अत्मा वै पुत्रनामासि । आराधयितुं योग्यः—आराधनीयः।

83. करस्य आधातेन उत्थितः कन्दुकः यस्याः सा—कराभिधातोत्थितकन्दुका । This kind of playing with balls is described in Sanskrit works as a favourite amusement with young girls. ज्योतिः—a dropping star. जैत्रामरणम्—See sl. 72 above.

84. जानु मर्यादीकृत्य आजानु; आजानु विलम्बते इति आजानुविलम्बि, तेन—आजानुविलम्बितेन. परिघ—the iron bar that fastens the city gate. असल—strong, sinewy.

85. नार्हसि नानुमनुम्—You should kindly accept. Note this use of a double negative with अर्ह् along with the infinitive form of the principal verb. चिराय—*indeclinable*.

86. ऊचिवान्—Nom. sing. of the perfect participle of वच् substituted for ब्रू । अनुभाषितारं—भाष् with अनु=speak after, reply. सं योजयां आम्.—Note that विधिवत् occurring between संयोजयां and आम् is against Paninean rules. But there have been many instances of poetic licence. Cf. तं पातयां प्रथममास-*Raghu*. IX 61, and प्रभ्रशयां यो नहुषश्चकार *Raghu*. XIII 36. कन्यामयेन—in the form of the maiden.

87. माहचर्याय—महधर्माचरणाय, for association in religious ceremonies. 'It has been suggested that this phrase implies the प्राजापत्य form of marriage. माङ्गल्योर्णावलयिनि—मङ्गलमेव माङ्गलम्, तत्र साधुः माङ्गल्यम्; उर्णाभिर्भितं वलयम्; माङ्गल्यं च तत् ऊर्णा वलयं च, तस्मिन् । Cf. "कण्ठदेशस्यसूत्रमुखरि निष्ठास्य तं चोर्णायुतं कृत्वा तेन हग्निद्राखण्डं बध्वा तत् बधूवामहस्तप्रकोष्ठे ब्रगे दधीयात् ।" दिव्यः—The Solar race is semi-divine. व्यश्नुवानाः—Present part. of; वि+श्नु V paras. to fill, pervade. तदनु—तं अनु ।

88. औरसं—उरसा निर्मितम् । *Cf. Manu*—स्वक्षेत्रे संस्कृतायां तु स्वयमुत्पादयेद्वियम् 'तमौरसं विजानी यात्पुत्रं प्रथमं व लिपतम् ॥ तक्षकस्य पञ्चमम्-Malli. says पञ्चमं पुत्रं; but Char says तक्षकपौत्रस्य पौत्रम् i.e., fifth descendant of तक्षक । पितृवधरिपोः—(of) the enemy on account of his killing his (Garuda's) father कश्यप । पौराणां कान्तः—पौरकान्तः, dear to his people.

SUBHASHITAS IN RAGHUVAMSA XVI.

1. प्रहेष्वनिर्बन्धरूपो हि सन्तः । 80. d.
 2. वशिनां (रघूणां) मनः परस्त्रीविमुखप्रवृत्ति । 8 d.
 3. स तुल्यपुष्पाभरणो हि धीरः । 74 d.
 4. सौभ्रात्रमेषां हि कुलानुसारि । 1 d.
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RAGHUVAMSA—Canto XVI

(English Translation)

1. Then, the seven other great heroes (princes) of the Raghu family made Kusa, the eldest (among them) by virtue of earlier birth and good qualities, the receptacle of every extraordinary precious thing; for, good brotherly affection was in accordance with their family (heritage).

2. Although they had risen to very high power by their never unsuccessful undertakings, the chief of which were (construction of) bridges, (spread of) agriculture, and arresting elephants,—yet they did not transcend the boundary of the parts of land divided amongst them, like the oceans which never transgress their coast line.

3. That family of those (princes), which had sprung from the portions of the four-armed god (Vishnu) who never desisted from the occupation of charity, spread wide being divided into eight branches like the family of the celestial elephants born of the *Samans* and of uninterrupted flow of ichor.

4. Once at midnight, Kusa, who was awake in his bed-chamber, the inmates of which were all asleep and the lamps wherein were steadily burning, beheld a lady, never seen before, in the dress of a wife whose husband is on tour.

5. Having first uttered the words 'victory to you', she folded her hands standing before him, a vanquisher of his foes, whose royal fortune was commonly shared by all the virtuous, whose splendour was like that of Indra and who had eminent brothers.

6 Thereupon, full of astonishment, that son of Rama having raised his upper half from the bed, addressed her who,

like the reflection on the surface of a mirror, had entered his chamber although the bolts of its doors were not removed.—

7. “Although (my) chamber is closed you have gained entrance into it, and yet no yogic power is noticed in you; further you bear an appearance of an unhappy person, like a lotus blighted by frost.

8. “Who are you, good lady? or, rather, whose wife are you? and what is the object in your coming to me? Tell me (all this) remembering that the mind of the self-restrained Raghus is such that its disposition is wholly averse to (any love of) the wives of other men.”

9. She addressed him (thus)---“Know me, o king, to be the presiding deity, now lordless, of that city which is faultless and the citizens of which were taken away with him by your sire anxious to repair to his abode (Vaikuntha).

10. “I, of such description, having surpassed Indra’s city (of Alaka) formerly by (my) riches manifested in the series of festivals held on account of the excellent rule (of your sire), have (now) attained this pitiable plight although you, a scion of the solar race, are ruling here with full power.

11. “Without a lord, my situation with its hundreds of shattered turrets and terraces and dilapidated ramparts, resembles the close of the day with the sun sunk behind the setting mountain and the clouds dispersed by a terrible wind.

12. “The royal road which had been the pathway during nights for Abhisarikas with bright jingling anklets, is now traversed along by female jackals that seek carrion by the aid of the light emitted from their howling mouths.

13. “The water of lakes which (formerly) imitated the deep resounding of a drum, being stirred by the foreparts of

the hands of young ladies, now cries hoarsely being struck violently with horns by wild buffaloes.

14. "The pet peacocks (now) lying on trees as their abodes of perching-rods are broken, devoid of their dance on account of the absence of tabor-sounds and possessing only the remnant of their plumes consumed by wild fire are reduced to the state of wild ones.

15. "And on those flights of steps where (at one time) the fair ladies planted their feet dyed in lac, the blood-smeared paws are now placed by tigers that have just killed the deer.

16. "The elephants in painting shown to have descended into a bed of lotuses and as having pieces of lotus stalks offered to them by the female elephants, now bear the attacks of the enraged lions as their frontal globes are torn out by the strokes of the goad-like claws (of lions).

17. "The strips of sloughs left on pillars by serpents become on account of their adherence (to them), a covering garment on the breasts of the (carved) female images looking dusky with a faded paint of colour (on them).

18. "Those very rays of the moon, though white like strings of pearls, do not get intensified at night on the mansions whose plaster has turned black owing to lapse of time and on which shoots of grass have grown here and there.

19. "Those garden-creeper of mine, the flowers of which were (at one time) plucked by sportive women gently (lit. compassionately) handling their boughs are now handled roughly by the wild pulindas and monkeys as well.

20. "The windows which throw out no light of lamps at night, and which are bereft of the splendour of the faces of beautiful women during day, are now screened by the webs of

insects as the volumes of smoke (of incense) have ceased to issue forth from them.

21. "I am grieved to see the Sarayu-waters not obtaining the admixture of the perfumed powders used while bathing, their beds of sand devoid of the offerings of worship, and the cane-bowers on their borders deserted.

22. "Therefore, it behoves you to leave this abode and to repair to me, the capital of your lineage just as your sire returned to the state (lit. form) of the supreme soul (Vishnu) having abandoned his purposely assumed human form."

23. The foremost of the descendants of Raghu, being delighted, granted her request saying 'Be it so.' The (presiding deity of the) city too, on whose countenance a smile of satisfaction was clearly visible, disappeared with her bodily frame.

✓24. Next morning the king related that wonderful event of the night to Brahmanas in the assembly; having heard that they congratulated him on his having been chosen as her lord personally by the (goddess of the) hereditary capital.

25. Having made over Kusavati to Brahmins versed in Vedas, on a day suited for journey he set out with the ladies of his harem for Ayodhya, and was followed by his armies like wind by clusters of clouds.

26. During his march, the army became his moving capital having the chariots for its stately mansions and the rows of banners for its gardens containing sport-hills in the form of huge elephants.

27. The flood of the forces despatched to the land of (their) former abode by him having the disc of a white umbrella (held above him) looked like the ocean pushed on to the

shores—its original place, by the just-risen moon whose disc is as white as an umbrella.

28. As if not sufficiently able to bear the pressure of the armies of him who was marching onwards, the earth under the guise of the vast cloud of dust ascended, as it were, the second tract of Vishnu.

29. The army, seen in whichever of its three sections viz., preparing for a march having halted behind, camping in halting stations in front, and moving along its course, produced the impression that it was the entire army.

30. On account of the sprinkling of the ichor of elephants and the strokes from the hoofs of the horses of that leader (Kusa), the dust on the road was turned into mud and the mud also got reduced to the state of dust.

31. While seeking for a passage through the valleys of the Vindhya mountain, that army, like the Reva, being divided into various squadrons (branches) and making a loud clamour (roar) caused the mouths of the caves resound with echoes.

32. That king, whose chariots had the rims of their wheels turned red by crushing the minerals (on the way) and the sound of whose trumpets got mingled with the din of the march, crossed the Vindhya mountain, just glancing at the presents brought to him by the Pulindas (on his way).

33. To him, crossing the Ganges which flowed backwards in consequence of the construction of a bridge of elephants at its fordable part, the flamingoes flapping their wings to soar into the sky became chamaras obtained without effort.

34. He bowed down to the water of that three-streamed

river, which was undulated by (moving) boats and which was the means of attaining heaven in the case of his forefathers whose bodies were made to remain in the state of ashes by Kapila through wrath.

35. After travelling thus for some days, having arrived at the bank of Sarayu at the end of (his) journey, Kusa beheld hundreds of sacrificial posts fixed at altars, belonging to the Raghus who had performed sacrifices in large numbers.

36. The breeze from the interior of the gardens of his ancestral capital, having shaken the branches of the flowery trees and having touched the cool waves of Sarayu, went forth to receive him whose army was tired (by the journey).

37. Then that powerful king the banner of his family, who had an arrow planted in (the hearts of) his foes and was a friend to his citizens, encamped those forces (of his) with wavy banners on the outskirts of the city.

38. Multitudes of artists employed by the king made that (dilapidated) city altogether a new one by virtue of their being equipped with all expedients. just as the clouds make the sun-scorched earth quite fresh by a downpour of waters.

39. Thereafter the foremost hero of the Raghu race had the worshipful ritual performed with animal sacrifices offered to the capital containing splendid statue-houses, through priests who were versed in the *Vastu* rites and had observed fasts. *After.*

40. Just as a lover enters the heart of his beloved, having entered the city palace to which the attribute 'Royal' is prefixed, he suitably honoured all his followers assigning them other mansions in accordance with their ranks.

41. With horses resting in stables, with elephants fas-

tened to the posts fixed properly in their resting grounds and with the saleable articles arranged in the shops, that city appeared like a lady having ornaments arranged on all her limbs.

42. The son of Maithili, living in that residence of the Raghus which was restored to its former splendour, did not envy (the lot of either) the lord of heaven or the king of Alaka.

43. Then came the hot season to instruct, as it were, his beloved ladies in point of dress in which the upper garments were interwoven with jems, the necklaces were hanging over their extremely pale breasts and the garments of silk were (so light as) to be blown away by a breath.

44. The sun having come near returning from the (winter) solstice (the point in the sky marked by the Agastya star), the northern quarter began to send forth a stream of snow belonging to the Himalayas, as though it were a flow of tears cool with joy.

45. The day with its heat increased excessively and the night attenuated extremely, looked like the couple of a husband and wife estranged by a contrary behaviour but filled with remorse afterwards.

46. The water of the house-ponds gradually sinking down from the rows of steps covered with moss had the stalks of its lotuses risen up and became only so deep as to reach the hips of women.

47. In the woods the black bee, having set its foot with a hum on each of the buds of the evening jasmine creepers emitting fragrance by blooming, counted their number, as it were.

48. The Sirisha flower, although slipped from the ear of amorous women, did not drop down at once as it had its filaments stuck fast to their cheek marked with the recent nail-scratches filled with perspiration.

49. The rich men passed the heat of summer in shower-houses reposing on special (seats of) stones washed with sandal-juice and surrounded by cool sprays of water poured out by fountains.

✓ 50. The God of love, whose vigour had gone down by the passing away of Vasanta, acquired power from the tresses of young women which were let loose being wet by bathing and in which the evening jasmine flowers were interwoven after they (tresses) had been fumigated (with incense-smoke).

51. The long sprout of the Arjuna tree, a little gold coloured on account of its bearing the pollen, looked as it were the bowstring of the Mind-born (God of love), broken by Siva through rage even after having burnt his body.

52. By the closing part of the sultry season all its sins against amorous people were made amends for by bringing together at one and the same time the splitting of the mango blossoms, old wine of sugarcane juice and the new trumpet flower,—all of a delightful smell.

53. In that excessively hot season two things were particularly delightful to the people, viz., the king and the moon standing in their rise, a resort to whose feet and rays was capable of removing misery and the heat of summer respectively.

54. One day there arose in him a desire to sport accompanied by women, in the water of the Sarayu which was delightful in the hot season, which had intoxicated royal

swans swimming unsteadily on its waves and which carried with it the flowers of the creepers growing on its banks.

55. He, having the prowess of the disc-bearer Vishnu, began to sport in a manner befitting his wealth and greatness in that river on the level grounds of whose banks tents were pitched, and from which the alligators had been taken out by fishermen.

56. That river (Sarayu) had its swans disturbed by young ladies who were striking their armlets against each other's because of their descending the flight of steps on the bank and whose steps were accompanied by the jingling of the anklets.

57. The king, seated in a boat and observing the eagerness for bathing of those ladies who were engaged in dashing water against each other, spoke to the Kirata woman who stood by his side holding a chamara (in her hand).—

58. "Behold the stream of the Sarayu which, being waded through by the hundreds of women of my harem whose unguents are dissolved (in the water), presents a variety of colours like the rise of the twilight together with clouds.

59. "The collyrium (in the eyes) of the beautiful ladies of the harem which was washed away by the waters agitated by boats has been restored to them by the waters which unite with their eyes the beauty of a flush of intoxication.

60. "These young women, unable to support (balance) their bodies properly on account of their heavy hips and breasts, swim although with difficulty in water with their arms having tight fitted armlets, purely out of passion for sport.

61. "These ear ornaments of sirisha blossoms of the females sporting in the waters falling into the stream of the

river and floating about deceive the fish that are anxious to devour moss.

62. "The necklaces of these women absorbed in dashing the water, although broken, is not noticed as being shattered among the sprays that vie with pearls rising up to their breasts.

63. "The standards of comparison of the beauty and different limbs of these sportive women are close by;—viz., the beauty of the whirlpools for the graceful form of the deep navels, the waves for the eyebrows and the pairs of chakra-vakas for the breasts.

64. "The agreeable sound of the taborlike water, which is in consonance with the singing of these ladies and hailed with delight by the sweet-cooing peacocks on the slopes of the banks with their plumages spread out, fills our ears.

65. "These girdle-strings (of the damsels), with the intervals between their threads filled with water and equalling (in appearance) stars bedimmed by moonlight owing to the hips of the women having the wet garments sticking to them, have assumed silence.

66. "These young damsels by whom streams of waters are dashed upwards with their hands and who are drenched (with water) on their faces by friends out of joy, shower down drops of water red with the red (*kunkum*) powder from the ends of their curly tresses of hair now straightened (by being wet).

67. "The appearance of these young women's faces, although disturbed by the water-sport, is yet charming indeed with the loosened hair, the washed off amorous paintings and the loosely hanging pearl-ear-rings."

68. The king whose necklace was swinging about, having got down from his balloon-like boat sported with those women in water just as a lordly wild elephant having an uprooted lotus plant clinging to its shoulder sports with female elephants.

69. Then those women, accompanied by the resplendent king, appeared exceedingly beautiful; pearls are already (by nature) charming to the eyes; what to say when they have gained; (association with) a sapphire shooting forth its rays.

70. The long eyed damsels sprinkled him with coloured water ejected through gold syringes, out of love (for him). Being in that state, he shone very much like the lord of mountains having (all over him) springs of water containing metallic earth.

71. Indra, who surrounded by heavenly nymphs sports in the celestial Ganges, had that grace (of his) imitated by the king bathing in that excellent river (Sarayu), accompanied by the young women of his harem.

72. The Victory-bringing ornament of the king which Rama having obtained from Agastya had bestowed on him (Kusa) together with the kingdom, dropping down unnoticed sank in water.

73. Having bathed to his heart's content in the company of his wives, he had just gone into the tent pitched on the bank when, even before he had put on his dress, he found his arm devoid of the celestial armlet.

74. He did not endure its loss, not because of greed but because it was the charm of (i.e. for securing) the goddess of victory worn before also by his father; for, grave as he was, ornaments and flowers were all the same (to him).

75. Thereupon for its search he ordered all fishermen

skilled in diving into a river; they after having dived into the Sarayu being unsuccessful in their labours, spoke to him thus with unfaded facial brightness.—

76. "Effort was made; but o king! your excellent ornament sunk into water was not found; evidently it has been taken away out of curiosity by Kumuda, a Naga who lives inside a deep pool of water (in the river)."

77. Thereupon, that mighty bowman, with his eyes red with anger, having gone to the bank took up after stringing his bow, the missile presided over by Garuda for the destruction of that Naga.

78. The moment it was fixed (on the bow) that deep pool of water, with its wavy hands tossed up through agitation and dashing against the banks, roared furiously like a wild elephant fallen into a pit, stretching forth its waving trunk in agitation and dashing violently against the sides (of the pit).

79. Out of that pool, the crocodiles of which were all agitated, there arose instantly the serpent king leading before him a maiden, just as the tree (Parijata) of Indra sprang up along with Lakshmi out of the ocean that was being churned.

80. Seeing him standing nearby and bearing in his hands the ornament to be restored, the ruler of men withdrew his Sauparna (Garuda) missile; for, good men are not obstinate in their anger towards the humble.

81. Kumuda who knew the power of the missile, with a head although elevated through pride having bowed down to Kusa, the son of the lord of the three worlds, who was a goad of his enemies through his power, and who was duly consecrated on his head as king, spoke (to him) thus—

82. "I know you to be of an unrivalled form called the 'son' of that Vishnu who had assumed a human form for a purpose. Such a one as I am, how shall I cause disturbance to the peace of mind of you, adorable as you are.

83. "This maiden, whose ball had gone up by a stroke of (her) hand, having beheld your victorious ornament falling down rapidly like a meteor from the sky, took it up out of great curiosity.

84. "Hence, let this ornament obtain contact once again with your stout arm which is reaching down to the knees, which bears on it permanent marks of a series of strokes of the bowstring and which is like a protecting iron bar (of the gates) of the earth.

85. "And further, o king! you will please not reject this younger sister of mine named Kumudvati, who wishes to atone for her own offence (against you) by a long service at your feet."

86. Kumuda, who said thus and presented the ornament to him, accompanied by his kinsmen united according to rules with the ornament of his family which was in the form of the maiden the king who had said in reply to him—"You are a worthy relation."

87. When her hand bearing the auspicious wristlet of wool was held in front of the holy fire flaming upwards by the lord of the people for connubial companionship, there arose a celestial trumpet-sound pervading the extremities of the quarters; after that, wonderful clouds showered down richly fragrant flowers.

88. Thus, the Naga having gained for his kinsman the son of Maithili, the own child of the lord of the three worlds, and Kusa too (having obtained) that fifth descendant from Takshaka (as his kinsman),--the former gave up the fear from the son of Vinatā who had become his enemy by slaying his father, and the latter who was dear to the citizens ruled the earth where serpents had become harmless.

End of Canto XVI in Raghuvamsa.

PROSODY

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।

वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥

A syllable (अक्षर) is a vowel, with or without a consonant. It is गुरु 'long' or लघु 'short' according as the vowel is long or short. For practical purposes a short syllable when followed by a conjunct consonant, Anusvara or visarga will be considered (long) 'गुरु'. The last syllable of the pada of a stanza, although short is taken as long according to the exigency of metre. A लघु is usually denoted by the symbol U, while a गुरु by — marked above the letters; e. g.—रघुवंशे महाकाव्ये.

The Sanskrit stanzas consist of four padas or quarters, regulated by the number of either (1) the syllables or (2) syllabic instants i.e., मात्रा's. The former type is called the वर्णवृत्त and the latter मात्राच्छन्दस् or जाति.

For purposes of scanning, writers on prosody have devised eight *ganās* or syllabic feet each consisting of 3 syllables and distinguished from one another by the long or short syllables being in a particular order. They are—

'य' गण	U — —	Bacchius	} आदिमध्यावसानेषु यस्ता यान्ति लाघवम् । भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ।
'र' "	— U —	Amphimacer	
'त' "	— — U	Anti-bacchius	
'भ' "	— U U	Dactylus	
'ज' "	U — U	Amphibrachys	
'स' "	U U —	Anapæstus	
'म' "	— — —	Mollosus	
'न' "	U U U	Tribrachys	

The वृत्ताs are of three kinds—

1. समवृत्त—all the four feet of the stanza are alike.
2. अर्धसमवृत्त—alternate feet of the stanza are alike.
- & 3. विषमवृत्त—the feet of the stanza are dissimilar.

(1) इन्द्रवज्रा— (eleven syllables in each quarter)

Scan: - 1 - 010 - 1 -
त ज ग ग

Stanzas—2, 5, 15, 17, 19, 35, 36, 41, 50, 51, 60
64, 66 and 79.

(2) उपेन्द्रवज्रा— (eleven syllables in each quarter)

Scan: - - 01 - - ! - 1 - -
ज त ज ग ग

Stanza—39.

(3) उपजाति— (eleven syllables in each quarter)

Def: अनन्तरोद्धारितलक्ष्मभाजौ, पादौ यदीयावुपजातयस्ताः ।

(इत्थं किलान्यास्वपि मिश्रितासु, वदन्ति जातिष्विदमेव नाम॥)

[When some padas of a stanza are of the इन्द्रवज्रा and the others of उपेन्द्रवज्रा, the metre is called उपजाति. This is of fourteen varieties.]

Stanzas—1, 3, 4, 6-14, 16, 18, 20-34, 37-38, 40, 42-49,
52-59, 61-63, 65, 67-78 and 80-85.

(4) वसन्ततिलका— (fourteen syllables in each quarter)

Def: उक्ता वसन्ततिलका तभजाजगौगः ।

- - ॐ - ॐ ॐ ॐ - ॐ ॐ - ॐ - -
त भ ज ज ग ग

Stanza—86.

(5) मन्दाक्रान्ता— (Seventeen syllables in each quarter)

Def: मन्दक्रान्ताम्बुधिरसनगैर्भो भनौ तां गयुग्मम् ।

Scan: - - - । - उ उ । उ उ । - - उ । - - उ । - -
म भ न त त ग ग

(Pauses at the 4th, 6th and 7th syllables).

Stanzas :—86, 87 and 88.

[illegible]

C. S. M. Hurley.

May List.

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